SHINING TIME STATION

Created by Britt Allcroft and Rick Siggelkow

Becky #9

58:46

64:30

SHINING TIME STATION

"Queen for a Day"

3:00 chase
1:00 montage
1:30 Barbershop

Written by

SEAN KELLY

Directed by

WAYNE MOSS
FRANK VITALE

Green's Farms
2:40

→ 61:50

From characters and storylines created by
Britt Allcroft and Rick Siggelkow

PRODUCTION DRAFT
JUNE 14, 1995

A Co-Production of:
Britt Allcroft Inc. /Catalyst Entertainment Inc. /Thirteen/WNET
495 Wellington St. West, Suite 212, Toronto, Ontario, Canada M5V 1G1

OPENING CREDIT SEQUENCE

DISSOLVE INTO:

ACT ONE

SCENE 1

EXT. TRAIN TRACKS - NIGHT (N-1)

(WE SEE THE HEADLIGHT OF A TRAIN APPROACHING FAST. AS THE TRAIN ROARS PAST US...)

CUT TO:

SCENE 2

EXT. ROYAL TRAIN - PLATFORM - NIGHT

(THE OPEN-AIR PLATFORM BETWEEN THE LAST CAR AND THE REST OF THE TRAIN. **PRINCE MICHAEL**, A 12-YEAR-OLD BOY, MAKES HIS WAY (CAREFULLY) BETWEEN CARS. HE WEARS A TIGHT, PUBLIC-SCHOOL BLAZER, FLANNEL TROUSERS AND A TIE)

CUT TO:

SCENE 3

INT. ROYAL RAILWAY CAR - NIGHT

(THIS IS NO COACH, BUT A WELL-APPOINTED, PRIVATE CAR WITH SPACIOUS COMPARTMENTS. AS THE PRINCE ENTERS, A LARGE, YOUNG, SUIT-WEARING **BODYGUARD (BENTLEY)** -- WHO HAS APPARENTLY BEEN DOZING IN A SEAT NEAR THE DOOR -- JUMPS TO HIS FEET AND SALUTES. HE IS VERY DEFERENTIAL. THE PRINCE SPEAKS TO HIM CASUALLY, BUT WITH AN INGRAINED, GROWN-UP FORMALITY SO THAT THEY "KEEP THEIR DISTANCE") (BOTH SPEAK WITH ENGLISH ACCENTS)

GUARD

Sir!

PRINCE

Evening, Bentley.
I'd like to have a word
with my Grandmother, please.

GUARD

Certainly, Sir.
I'll be several cars ahead,
Sir, should you need me.

PRINCE

Thank you, Bentley.
That will be all.

(THE GUARD MAKES A HASTY EXIT, BACKING OUT THROUGH THE DOOR. IT CLOSES BEHIND HIM. THE PRINCE PROCEEDS TO A CLOSED COMPARTMENT DOOR, WHICH HAS A ROYAL SEAL ON IT. [**NB: THE SEAL SHOULD LOOK OFFICIAL, BUT NOT BE AN EXACT REPLICA OF THE BRITISH ROYAL SEAL.**] HE HESITATES, THEN KNOCKS. WHEN THERE IS NO RESPONSE, HE TRIES THE DOOR, WHICH OPENS. HE ENTERS)

CUT TO:

SCENE 4

INT. ROYAL COMPARTMENT - NIGHT

THE **QUEEN** LAYS ON A BED IN HER NIGHTGOWN. A READING LAMP IS ON OVER HER HEAD AND AN OPEN BOOK IS SPREAD OUT ON THE BED. THE SHADES ARE DRAWN SO THAT ONLY THE OCCASIONAL LIGHT FLASHING BY ON IT SUGGESTS THE TRAIN IS MOVING. HER BACK IS TO US, TO THE OPEN DOOR, AND TO THE PRINCE STANDING IN IT)

PRINCE

Grandmother, my compartment is rather stuffy. Could I sleep here tonight?

(THE QUEEN MUMBLES SOMETHING, BUT THE PRINCE CONTINUES SPEAKING)

PRINCE (CONT'D)

Thank you, Grandmother.
(PAUSES)
I know it's not right to complain, but I'm a little bit... bored...or p'raps I should say, I'm lonely...

(STILL NO RESPONSE FROM THE QUEEN)

PRINCE (CONT'D)

Grandmother...do you ever wish... That you were just a normal person? With an ordinary life, and ordinary friends? And...well...(PAUSES)... Grandmother?

(WE HEAR A SERIES OF SURPRISINGLY HEARTY SNORES. THE PRINCE APPROACHES THE QUEEN AT AN ANGLE FROM WHICH HE CAN SEE HER FACE, AND REALIZES SHE IS WEARING A BLACK COLOURED LIGHT MASK, WITH A CROWN DESIGN OVER EACH EYE. SHE IS DEEPLY ASLEEP. HE TURNS OFF THE OVERHEAD LIGHT, AND TIPTOES OUT, CLOSING THE DOOR QUIETLY BEHIND HIM)

CUT TO:

*

SCENE 4A

INT. ROYAL COMPARTMENT - WINDOW

(A LONELY PRINCE LOOKS OUT THE WINDOW)

CUT TO:

SCENE 5/6

EXT. ROYAL TRAIN PLATFORM - NIGHT

(TWO FIGURES, ONE TALL AND THIN, **BIFF** --
THE OTHER SHORT AND SQUAT, **BULL** --
STEP GINGERLY ONTO THE PLATFORM,
FACING THE ROYAL CAR. BIFF THINKS OF
HIMSELF AS SUAVE -- A CON MAN.
BULL IS SOMEWHAT CRUDE -- THE MUSCLE.
THEY PRESS THEIR BACKS AGAINST THE
CLOSED DOOR BEHIND THEM, EQUALLY
AFRAID ON THE SWAYING PLATFORM, AND
JOSTLE EACH OTHER FOR SECURE POSITIONS.
THROUGHOUT THE SCENE, THEY SWAY AND
STAGGER AND GRIP HANDRAILS AND EACH OTHER)

BIFF

Watch your step, Bull, you fool.
Careful! Watch it!

BULL

Ah...dry up, will ya?
So now what?

BIFF

Now what? She's in there.
The old lady with the jewels,
remember? And we're going to
steal them.

BULL

I know <u>that</u>! But <u>how</u>?

BIFF

We simply uncouple that car, and the rest of the train speeds away, which leaves <u>us</u> here with the jewels.

BULL

Oh! (PAUSES)
Okay. Let's do it.

BIFF

By all means. Please... proceed.

(BIFF GESTURES -- MANUAL LABOUR IS BULL'S DEPARTMENT. BULL, RESENTFUL, BENDS DOWN AND BEGINS PULLING AT THE PIN WHICH COUPLES THE CARS)

BULL

(MUTTERING)
I dunno why I'm always the one who's gotta do all the real <u>work</u> around here...
Oops!

(BULL YANKS THE PIN LOOSE AND STAGGERS BACK, BUMPING INTO BIFF, PINNING HIM TO THE DOOR)

BILL

Ooof! Right! Now, we <u>jump for it</u>! Hurry!
Move! Jump!!

(BIFF STRUGGLES TO GET AROUND BULL, WHO STARES AHEAD (OR RATHER BEHIND), LOOKING (AS USUAL) STUNNED)

BULL

Jump? Whadaya mean, jump?!

BIFF

The car with the jewels --
It's getting away!

ANGLE ON: BIFF AND BULL'S POV

(THE INCREASINGLY WIDENING GAP BETWEEN THE ROYAL CAR AND THE SPEEDING TRAIN. WE HEAR THEM CONTINUE TO BICKER AS THE TRAIN VANISHES INTO THE NIGHT)

BIFF (OC)

Too late! Now look what you've done.

BULL (OC)

What I done? This was all your idea!

(THE TRAIN LIGHTS FADE TO A PIN PRICK IN THE DARK, THEN FADE TO BLACK, AS THE SOUNDS OF THEIR BICKERING -- AND OF THE TRAIN ITSELF -- FADE AND ARE REPLACED BY THE SOUND OF CRICKETS)

SLOW FADE UP ON:

SCENE 7

EXT. ROYAL CAR - NEXT MORNING (D-2)

SFX: BIRD SONG

(ON THE TRACKS (NOT FAR FROM SHINING TIME) SITS THE QUEEN'S PRIVATE CAR)

ANGLE ON: THE QUEEN

(EMERGING FROM IT, STANDING ON THE REAR PLATFORM, AT THE TOP OF THE STEPS. SHE WEARS A MATCHING REGAL OUTFIT WITH A TIARA ON HER HEAD. WITH ONE GLOVED HAND SHE CARRIES A SMALL SUITCASE WHICH SHE SETS DOWN. IN THE OTHER, SHE HOLDS A SMALL HANDBAG AND SCEPTER. SHE TAKES A SMALL NOTE FROM HER HANDBAG, AND READS IT, AS IF ADDRESSING A CROWD)

QUEEN

My Lords, ladies and gentlemen... good day to you all. As Our journey takes Us across the length and breadth of this great land, We...

(SHE LOWERS THE CARD, AND NOTICES THERE IS NO CROWD. SHE FROWNS)

QUEEN (CONT'D)

(TO HERSELF)
How very extraordinary! Not at all what We have come to expect. Well, I suppose We shall have to simply carry on.

(SHE PICKS UP THE SUITCASE, HANDBAG AND SCEPTRE; DISMOUNTS FROM THE CAR AND BEGINS TRUDGING ALONG BESIDE THE TRACK -- TOWARD SHINING TIME)

CUT TO:

SCENE 8

EXT. TRAIN TRACKS - CONTINUOUS (OPTIONAL) *

MR. CONDUCTOR IS RIDING HIS BICYCLE ON THE SURFACE OF A TRACK, AWAY FROM SHINING TIME. HE IS TALKING TO HIMSELF)

MR.C.

What a morning! What a day!
Just look at those clouds...
those trees...those flowers.
Just look at the Queen...

(MR.C. DOES A DOUBLE-TAKE AND VERY NEARLY FALLS OFF HIS BIKE)

MR.C. (CONT'D)

The Queen?!

ANGLE ON: MR.C.'S POV

(THE QUEEN, SLOGGING ALONG BESIDE THE TRACKS)

CUT TO:

SCENE 9

INT. STATION - MAINSET - DAY

SFX: TRAIN PULLING IN

(**EXTRAS** MILL AROUND AS THEY EXIT TO THE PLATFORM)

(**GINNY** AND **MIDGE** ENTER. MIDGE IS STRUGGLING WITH THEIR HEAVY SUITCASES AGAINST THE PEDESTRIAN FLOW. THEY HAVE -- WE MUST ASSUME -- JUST GOTTEN OFF THE ARRIVING TRAIN)

STACY

Good morning, Ginny.
Hello, Midge. How was
your trip?

MIDGE

Well, Stacy, you know what I
always say: Doodlehaven's a
nice place to visit, but I
wouldn't want to live there.

SFX: SOUND OF THE DEPARTING TRAIN

GINNY

I saw the bus outside.
Where's Felix? I've got
cows to milk.

FELIX (OC)

(SHOUTS)
Be with you in a minute,
ladies!

ANGLE ON: FELIX

(CROUCHED DOWN IN FRONT OF THE INFORMATION BOOTH, FELIX IS PUTTING UP A LARGE, COLOURFUL POSTER. FELIX READS THE POSTER ALOUD)

FELIX

(READING)
PRIZES PRIZES PRIZES!!!
BIG TALENT SHOW!!!
AT SHINING TIME STATION!!!
FOR THE BENEFIT OF THE
DOG & CAT HOSPITAL!!!

(HE STANDS UP AND CROSSES TO PICK UP THEIR BAGS)

FELIX

(TO GINNY & MIDGE)
I hope you've both been rehearsing your acts for the talent show.

SCHEMER (OC)

Why bother?

ANGLE ON: SCHEMER

(STANDING ON THE ENTRANCE PLATFORM)

SCHEMER

Why bother rehearsing when I'm going to waltz away with the first prize?

(SCHEMER LEAPS TRIUMPHANTLY DOWN THE STAIRS, BUT LANDS SOMEWHAT GRACELESSLY)

SCHEMER (CONT'D)

As soon as I figure out what my act is.

(FELIX, GINNY AND MIDGE TRY NOT TO SNICKER)

CUT TO:

SCENE 10

INT. JUKEBOX - STAGE - CONTINUOUS

(**TEX** IS LOOKING OUT INTO THE STATION THROUGH THE PERISCOPE.
HE TURNS TO THE **OTHERS**)

TEX

Get a load of this, partners. Schemer thinks he's going to win the talent show!

REX *

He prob'ly could if he had any talent.

TITO

I think maybe <u>we</u> could win the talent show. *

TEX *

Bet we could.

REX *

I agree. What d'ya think, Didi?

TEX *

Didi?

ALL *

Didi!!

(DIDI LYING ON THE FLOOR, HEAD IN HER HANDS, BOOK PROPPED UP) *

DIDI

Excuse moi? *

TITO

Don't you think we could win the talent show?

DIDI

(VAGUE ENGLISH ACCENT)
Please, my dear Tito, you are disturbing me. I happen to be reading a terribly exciting mystery story. It's called "The Case of the Stolen Stones". *
(DOES AN OMINOUS STING:)
DA-DA-DA-DAAAA!

TEX

Oh, I've read that one! *

(DIDI PULLS THE RUG OUT AND TEX GOES FLYING. * WHEN HE LANDS...)

REX *

(TO TITO)
Fall came early this year.

TITO *

M.

CUT TO:

SCENE 11/12

INT. STATION - MAINSET - DAY - CONTINUOUS

(GINNY AND MIDGE ARE FOLLOWING FELIX (WITH THE BAGS) OUT. SCHEMER AND STACY ARE WATCHING THEM GO WHEN THE QUEEN ENTERS. (AS SHE WILL DO THROUGHOUT, SHE LOOKS LOST AND DISORIENTED.) WHEN SHE NOTICES A SMALL CROWD, SHE LAUNCHES INTO A SPEECH)

QUEEN

My Lords, ladies and gentlemen,
good day to you all.
We are most pleased to be here.
Thank you.

(SHE PROCEEDS DOWN THE STAIRS. FELIX TAKES HER HAND AND SHAKES IT ENTHUSIASTICALLY, BUT THE QUEEN WITHDRAWS IT FAST)

FELIX

Buenos dias. It's nice
to meet you.

(FELIX, GINNY, MIDGE AND STACY HAVE, BY CHANCE, FORMED AN INFORMAL "RECEPTION" LINE. THE QUEEN MOVES DOWN IT, EXTENDING A LIMP HAND FIRST TO AN UNIMPRESSED GINNY)

QUEEN

And you. *

GINNY

Yeah, me, too.

QUEEN

(TO MIDGE)
Charmed. *

MIDGE

You're welcome, I'm sure.

QUEEN

How very nice. *

SCHEMER *

Hey, lady, what's with the get-up?

QUEEN *

We are pleased to meet you.

(ALTHOUGH THE QUEEN MOVES ON, SCHEMER TRIES TO CONDUCT A CONVERSATION AND ENDS UP YELLING AFTER HER)

SCHEMER

We are? Whaddaya mean 'we'? Hey, if you think you're gonna win the talent show with that costume, forget it!

QUEEN

(DISTRACTED)
How terribly interesting.

(THE QUEEN SETS DOWN HER BAG AND BEGINS TO WANDER. STACY FOLLOWS HER)

STACY

Ma'am...can I help you in some way?

QUEEN

We certainly hope so. Our train appears to have departed without Us!

STACY

Oh, yes...a train did just leave. Were you going to Snarleyville?

QUEEN

(APPALLED)
Snarleyville?

(GINNY AND MIDGE SOLICITOUSLY APPROACH THE QUEEN)

GINNY

Well, bust my gaskets! There won't be another train to Snarleyville until tomorrow.

MIDGE

You're not from around here, are you, dear? Why don't you go home with Ginny and have...have a nice cup of tea.

GINNY

(SHOCKED & SURPRISED)
Home with me?!

MIDGE

Shhh...Can't you see the poor thing has no place to go.

QUEEN

Tea? Yes, tea would be most pleasant. Thank you. We are delighted to accept your invitation.

GINNY

(GIVES A RESIGNED SIGH)
Well...I've got some chores at the farm I s'pose she can help me with.

FELIX *

Right this way, ladies.

(THE QUEEN, ACCOMPANIED BY FELIX, GINNY AND MIDGE SWEEPS OUT. SHE TURNS AND FAVOURS SCHEMER AND STACY WITH HER REGAL WAVE)

PAN TO: CU-THE BAG

(CONTAINING THE CROWN JEWELS, WHICH THE QUEEN HAS LEFT BEHIND)

(MR.C. APPEARS -- STILL ON HIS BIKE -- BESIDE IT. HE LOOKS CONCERNED)

DISSOLVE TO:

SCENE 13

EXT. TRAIN TRACK - DAY - CONTINUOUS

(**BECKY, KIT** AND **KARA** ARE STROLLING BESIDE THE TRACKS IN THE OPPOSITE DIRECTION, APPROACHING THE PRINCE. BECKY AND KARA HAVE SCRIPTS IN THEIR HANDS -- A FEW TYPED AND STAPLED TOGETHER PAGES)

KARA

Okay, let's rehearse.
Kit, do you have your script?

KIT

No. And anyways, I don't feel like doing this play. It's so dumb.

BECKY

Fine. We'll do it ourselves.
(TO KARA)
Okay, Kara, I'm the Princess; you're the wicked Queen.

(KARA READS FROM HER SCRIPT. KIT ROLLS HIS EYES)

KARA

(READING IN A BAD ENGLISH ACCENT)
'Princess, I exile thee from this fair land, so long's I hold this...(PAUSES)... 'skep-ter'?...in my hand!'

KIT

'Skep-ter'? What's a skepter?

PRINCE (OC)

Scepter. It's pronounced scepter.

(STARTLED, BECKY, KARA AND KIT TURN TO SEE THE PRINCE WALKING TOWARD THEM)

PRINCE

It's a sort of fancy stick-thingy that Royals hold in their hands sometimes.
Hullo.

BECKY, KARA, KIT

(AD-LIB)
Hi.
Hello.

PRINCE

My name is Micha -- uh... Mickey. Yes, <u>Mickey</u>.
Howdiya do?

KARA

Hi, Mickey. I'm Kara.
And this is Becky.

BECKY

Hi...

KIT

I'm Kit.

(THERE IS A PAUSE AS THEY LOOK THE NEWCOMER OVER)

PRINCE

I wonder if you'd mind
telling me where We --
I mean, where I am?

KIT

Well...right over there is
Shining Time Station.

PRINCE

Oh. I see.

KARA

You're from England, right?

PRINCE

Yes, I am. From London,
actually.

*

ANGLE ON: MR.C.

(WHO APPEARS AND OBSERVES THIS SCENE WITH INTEREST. HE IS "HIDDEN" BEHIND ONE OF THE RAILS, OVER WHICH HE WATCHES)

KIT

So, how come you're here?

PRINCE

Well...there seems to have been some sort of mix-up about the train.

KIT

If you need a place to hang out, you can use our club house.

PRINCE

A real club house? That sounds brilliant!

KIT

I'll show you where it is.

(KIT STARTS RUNNING TOWARDS THE STATION, WAVING TO THE PRINCE TO FOLLOW)

KIT (CONT'D)

C'mon, Mickey.

(THE PRINCE GRINS. HE TURNS TO THE GIRLS)

*

(THE PRINCE DASHES HAPPILY AFTER KIT, FOLLOWED BY BECKY AND KARA)

ANGLE ON: MR.C

(SITTING ON THE TRACK, SHAKING HIS HEAD, LOOKING MOST CONCERNED)

CUT TO:

SCENE 14

INT. STATION - MAINSET/ARCADE - DAY - CONTINUOUS

(CU-THE QUEEN'S SUITCASE, SITTING WHERE SHE LEFT IT.
WE SEE IT BEARS THE LETTERS "E.R."
WE HEAR SCHEMER'S VOICE)

SCHEMER (OC)

What's this? A lost bag?
It says: 'E.R.'.

ANGLE ON: SCHEMER

(LIFTING AND EXAMINING THE BAG)

SCHEMER

(TO HIMSELF)
'E.R.'...that could be short for Schemer, I always say. You can't spell 'Schemer' without the 'ER' in 'Schemer'. Hey...maybe it's my bag. Well, then I'd better take a look inside...

(SCHEMER TOTES THE BAG OVER TO THE ARCADE AREA, SETS IT ON THE RAILING, AND BEGINS STRUGGLING WITH THE CLAPS)

(HE OPENS THE BAG, PEERS IN, AND CLOSES IT)

SCHEMER (CONT'D)

(TO HIMSELF)
Nope. Nothing here.
Just a bunch of jewels.

(PAUSE. DOUBLE-TAKE. HE OPENS THE BAG AGAIN, REACHES IN, SCOOPS OUT TWO HANDFULS OF JEWELS AND LETS THEM FALL THROUGH HIS FINGERS BACK INTO THE BAG)

SCHEMER (CONT'D)

(TO HIMSELF)
Jewels! Holy semollians!
I'm rich! I just can't
imagine how about a
quadrazillion dollars worth
of jewels and a crown got
into my bag, that's all --

SFX: THE SUDDEN LOUD "YIP" OF A SMALL DOG

(SCHEMER JUMPS AND SLAMS THE BAG SHUT, CATCHING HIS FINGER IN IT.
HE TURNS AROUND, SUCKING HIS FINGER.

SCHEMER

Yikes! Ouch!!

(MIDGE STANDS BEHIND HIM. SHE HOLDS IN HER ARMS A NASTY, YAPPING, LITTLE DOG -- A **CORGI (QUEENIE)**. SHE SETS IT DOWN AND IT GOES FOR SCHEMER'S ANKLE)

MIDGE

Queenie! Don't you dare bite that man. You don't know where he's been!

(SCHEMER, CLUTCHING THE BAG AGAINST HIS BREAST, BACKS AWAY, THEN HOISTS HIMSELF UP ON THE ARCADE RAILING, HOLDING HIS FEET HIGH, OUT OF THE DOG'S REACH)

*

ANGLE ON: STACY

(ENTERING)

STACY

What's all the barking about? Schemer! Were you teasing Midge's little dog?

(SCHEMER TAKES ADVANTAGE OF THE MOMENT TO CLIMB DOWN AND MAKE HIS WAY TOWARD THE EXIT)

SCHEMER

Gotta go...with my crown. I mean, into town.

(QUEENIE CHASES SCHEMER OUT OF THE STATION, YAPPING AT HIS HEELS. MIDGE FOLLOWS, CALLING AFTER QUEENIE)

(THE PRINCE, KIT, BECKY AND KARA ENTER)

STACY

Bye, Schemer. Bye, Midge. Hi, kids.

KIT

Hi, Stacy. This is our friend, Mickey. Mickey, this is Stacy Jones.

STACY

Hello, Mickey.

PRINCE

I'm very pleased to meet you, Miss Jones.

(THE PRINCE SHAKES HANDS FORMALLY WITH STACY, MUCH TO HER SURPRISE)

BECKY

You guys go to the club house. We have to try on our costumes and practice.

STACY

Aren't you kids forgetting something...?
(PAUSE)
The mess you left in Billy's workshop?

KARA

Oh, yeah. We sort of forgot to clean up.

(STACY GESTURES TO TWO DUSTPANS AND TWO BROOMS LEANING AGAINST THE TICKET COUNTER AND THE KIDS HEAD TOWARD THEM, RELUCTANTLY -- EXCEPT FOR THE PRINCE, WHO SEEMS EXCITED. KARA GRABS A BROOM; KIT A DUSTPAN)

KIT

Boy, what a day!
Fairy tales and chores!

(BECKY OFFERS THE PRINCE A CHOICE OF DUSTPAN OR BROOM. HE TAKES THE PAN)

PRINCE

Are we actually going to do chores? Won't the servants mind?

KIT

What?

PRINCE

No, of course. We'll do the chores. What fun!

KIT

Fun?

CUT TO:

SCENE 14A

EXT. JUKEBOX - DAY

(ESTABLISHING SHOT)

CUT TO:

SCENE 15

INT. JUKEBOX - STAGE - CONTINUOUS

(TITO GETS THEIR ATTENTION)

TITO

Okay, band-o-mine.
It's time to practice for
the talent show.

REX *

Me and Rex got a hankering
to play a song for that
boy from England.

TEX (HEATH PRATT) *

That's right, Tex.
The one with the accent.

ANGLE ON: DIDI

(WITH HER BOOK AT HER DRUM SET)

DIDI

Did you say 'England'? *
This mystery I'm reading just
happens to happen in England!
(IN HER
"SOPHISTICATED" ACCENT)
A mere co-incidence?
(HOLDS UP MAGNIFYING
GLASS OVER HER MOUTH)
I think not!

TITO

I think it's a mystery that *
we're not playing yet.
Come on!

INTO: PUPPET SONG - "THE LOVELY OHIO"

SONG: "THE LOVELY OHIO" (2:30)

(4-BAR INTRO)

(--)

(--)

(--)

TEX

COME ALL YE BRISK YOUNG FELLOWS
WHO HAVE A MIND TO ROAM
ALL IN SOME FOREIGN COUNTEREE,
A LONG WAY FROM HOME
ALL IN SOME FOREIGN COUNTEREE,
ALONG WITH ME TO GO
AND WE'LL SETTLE ON THE BANKS
OF THE LOVELY OHIO
WE'LL SETTLE ON THE BANKS
OF THE LOVELY OHIO

COME ALL YOU PRETTY FAIR MAIDS,
SPIN US SOME YARN
TO MAKE US SOME NICE CLOTHING
TO KEEP OURSELVES WARM
FOR YOU CAN KNIT AND SEW, MY LOVES,
WHILE WE DO REAP AND MOW

(MORE)

TEX & REX

WHEN WE SETTLE ON THE BANKS

OF THE LOVELY OHIO

WE'LL SETTLE ON THE BANKS

OF THE LOVELY OHIO

(4 BARS)

(--)

(--)

(--)

TEX & REX

THERE ARE FISHES IN THE RIVER,

JUST FITTED FOR OUR USE

THERE'S TALL AND LOFTY SUGAR CANE

THAT WILL GIVE TO US IT'S JUICE

THERE'S EVERY KING OF GAME, MY BOYS,

ALSO THE BUCK AND DOE

WHEN WE SETTLE ON THE BANKS

OF THE LOVELY OHIO

WE'LL SETTLE ON THE BANKS

OF THE LOVELY OHIO

WE'LL SETTLE ON THE BANKS

OF THE LOVELY OHIO

WE'LL SETTLE ON THE BANKS

OF THE LOVELY OHIO

INTERCUT:

SCENE 15A

INT. STATION - MAINSET/BILLY'S WORKSHOP - CONTINUOUS

(KIT RELUCTANTLY HELPING KARA HAUL TRASH CAN OVER TO BILLY'S WORKSHOP. THEY REACH THE DOOR AND SEE THE PRINCE AND BECKY INSIDE, HAPPILY WORKING TOGETHER. BECKY SPRAYS THE DESK AND THE PRINCE WIPES IT)

(IN THE NEXT SHOT, KARA AND BECKY HOLD OPEN THE TRASH BAG WHILE THE PRINCE DROPS SCRAPS OF FABRIC IN. KIT SWEEPS UP OFF TO THE SIDE)

(IN THE NEXT SHOT, KARA AND BECKY HOLD UP THEIR COSTUMES FOR THE PRINCE TO SEE AND ADMIRE. KIT STANDS IN THE DOORWAY, ISOLATED AND IMPATIENT, AND A LITTLE UPSET AT THE FUSS THE GIRLS ARE MAKING OVER THE PRINCE)

CUT TO:

SCENE 15B

INT. JUKEBOX - STAGE - CONTINUOUS

(PUPPET SONG ENDS)

CUT TO:

SCENE 16

INT. STATION - MAINSET - DAY

(KIT STANDS BY THE EXIT. HE CALLS OUT)

KIT

Hey, Mickey...I'm going out to the club house. You coming or not?

(THE PRINCE IS STANDING WITH KARA AND BECKY)

PRINCE

The club house? Oh, yes, quite. I mean, sure thing. Excuse me, ladies.

(THE PRINCE RUNS ACROSS TO KIT AND THEY EXIT)

ANGLE ON: KARA AND BECKY

(SITTING SIDE-BY-SIDE ON A BENCH)

KARA

'Excuse me, ladies'. He's so polite.

BECKY

Should we ask him to be in our play? He'd be a perfect Prince.

KARA

I don't know. I wonder what a real Prince would be like...?

(MR.C. APPEARS BESIDE THEM ON THE BENCH)

KARA (CONT'D)

Oh, hi, Mr. Conductor.

MR.C.

Hello, Kara. Hi, Becky.

BECKY

Mr. Conductor have you ever met a real Prince?

MR.C.

Not exactly...at least, not yet. But Thomas has <u>lots</u> of experience with crowned heads. He's even met the <u>Queen</u>.

BECKY & KARA

(ASTONISHED)
No!

MR.C.

Yes!

(HE <u>BLOWS HIS WHISTLE</u>)

CUT TO:

SCENE 17

TTE/EPS.#1 - "PANT POTS AND QUEENS"

CUT TO:

SCENE 18

INT. STATION - MAINSET - DAY - CONTINUOUS

KARA

Wow! I'd love to meet the Queen someday.

BECKY

Me, too. Not that there's a chance she'd ever come here...

MR.C.

Oh, you never know. Stranger things have already happened around here -- and most assuredly will again.

(MR.C. VANISHES)

FADE TO BLACK

END ACT ONE

ACT TWO

SCENE 19

EXT. RAILROAD TRACKS - DAY (D-2) *

(BULL AND BIFF COME DOWN THE TRACKS ON A HAND CART)

BIFF

Speed it up, Bull!
She couldn't have gone too
far. Royalty tires easily...
faster...faster...

(BULL'S PUMPING HAS A TENDENCY TO LIFT THE LIGHTER BIFF)

BIFF (CONT'D)

...not that fast...

ANGLE ON: FROM THE REAR - MR.C.

(STANDING BETWEEN THE TRACKS AND WATCHING AS THE HAND CAR DIMINISHES IN THE DISTANCE)

MR.C.

(TO HIMSELF)
Well now, it seems we've
been dealt a pair of knaves
to go with our Queen...

DISSOLVE TO:

SCENE 20

EXT. CABOOSE (CLUB HOUSE) - THAT EVENING - (N-2)

(A BRIEF ESTABLISHING SHOT OF THE KIDS' "CLUB HOUSE")

PRINCE (OC)

Wow! This is so utterly brilliant!

KIT (OC)

Yeah, it's pretty cool.

CUT TO:

SCENE 21

INT. CABOOSE (CLUB HOUSE) - EVENING - CONTINUOUS

(KIT IS PROUDLY SHOWING THE PRINCE AROUND)

PRINCE

Kit...since I...uh... missed my train, and there won't be another until tomorrow, I wonder if I might spend the night here?

KIT

Sure...but do you think you'll be alright out here all alone?

PRINCE

Oh, absolutely! No worries.

KIT

Okay, then. See you in the morning, Mickey.

PRINCE

See you, Kit. And thanks.

(KIT EXITS. THE PRINCE LOOKS AROUND)

PRINCE (CONT'D)

(TO HIMSELF)
I'll be fine. There's nothing to be afraid of, not really...

ANGLE ON: MR.C.

(APPEARING IN THE TOY BOX, WHILE THE PRINCE WANDERS THE CLUB HOUSE, WHISTLING BRAVELY TO KEEP HIS SPIRITS UP. HE TURNS AND STOOPS DOWN OVER THE TOY BOX. MR.C. FREEZES)

PRINCE (CONT'D)

(TO HIMSELF)
What's this, then?
What a clever thing!

(THE PRINCE PICKS UP MR.C. AS THOUGH HE WAS AN ACTION FIGURE DOLL. HE LIFTS THE "DOLL'S" ARM)

PRINCE (CONT'D)

(PLAYFULLY)
All aboard!
(PAUSES; THEN SERIOUSLY)
What happened to our train, then, little man?
Where's my grandmother?
Aren't you a little bit nervous out here at night by yourself?
Well, don't be.
It's perfectly safe.

SFX: A TRAIN ROARS BY, WHISTLE BLOWING

PRINCE

(FRIGHTENED)
What was that!?

(STARTLED, THE PRINCE CLUTCHES MR.C. TIGHTLY TO HIS CHEST, SQUEEZING THE WIND OUT OF HIM)

DISSOLVE TO:

SCENE 22

EXT. CABOOSE (CLUB HOUSE) - NIGHT

SFX: CRICKETS

(IN THE DARKNESS, A SINGLE WINDOW GLOWS WITH LIGHT)

DISSOLVE TO:

SCENE 23

INT. CABOOSE (CLUB HOUSE) - NIGHT - CONTINUOUS

(THE PRINCE IS ASLEEP ON A BED. BESIDE HIS HEAD, ON THE PILLOW, MR.C. LIES (EYES OPEN), PRETENDING TO BE A DOLL)

DISSOLVE TO:

SCENE 24

INT. STATION - ARCADE/MAINSET - NEXT MORNING (D-3)

(SCHEMER IS WEARING THE CROWN, WAVING TO AND ADDRESSING AN INVISIBLE CROWD)

SCHEMER

And so, my loyal subjects, ask not what King Schemer can do for you, but rather what you can do for me.

(SCHEMER HEARS VOICES. HE WHIPS OFF THE CROWN AND PUTS IT BACK IN THE SUITCASE)

PAN TO: ENTRANCE

(GINNY ENTERS, LOOKING TIRED AND FLUSTERED)

(FELIX IS PUTTING UP A POSTER ON THE BACK WALL) *

STACY (OC)

Good morning, Ginny. Isn't it a beautiful day?

GINNY

Well, flip me like a flapjack, and tell me what's so beautiful about it.

ANGLE ON: STACY

(CROSSING TO MEET GINNY)

STACY

So...how are you getting along with your guest?

GINNY

You mean 'Her Royal Highness'? That's what I call her. That's what she told me to call her. I tell you, Stacy, she's got me jumping like a jackrabbit at her every beck and call. *

(THE QUEEN ENTERS, REGALLY, AND STANDS, AS IF AWAITING CHEERS. GINNY BOWS LOW)

GINNY (CONT'D)

(ASIDE, TO STACY)
Bow!

STACY

What?

GINNY

(OUT OF THE SIDE OF HER MOUTH)
Bow to her. She likes it. Go ahead. Play along with her.

(STACY SHRUGS, BUT DOES, INDEED, BOW. THE QUEEN SMILES, GRATIFIED, AND WAVES, AS IF TO A CROWD. GINNY AND STACY REMAIN BOWED THROUGHOUT THE FOLLOWING EXCHANGE)

QUEEN

Oh, Ginny? Have you inquired about our portmanteau?

GINNY

Your what?

QUEEN

Has anyone found our gladstone... *
Our carry-all...Our grip?

ANGLE ON: FG-SCHEMER

(IN ARCADE AREA, HOLDING THE BAG, HEARING THIS)

(PAN WITH HIM AS HE TIP-TOES OUT, UNNOTICED, WHILE IN BG THE OTHERS GO ON BOWING)

GINNY

She keeps asking about some suitcase. It has her initials * on it - "E.R." She didn't leave it anywhere around here, did she?

STACY

Well, I haven't seen it...

(**J.B. KING** ENTERS, PASSING SCHEMER, WHO DASHES OUT. HANDS ON HIPS, KING STANDS ON THE OTHER SIDE OF THE PLATFORM FROM THE QUEEN AND STARES IN DISMAY AT A BOWING STACY AND GINNY)

KING

(BOOMS OUT)
Miss Jones! What in the caboose is going on here? Stand up straight! Posture! Posture!

(ALL STRAIGHTEN UP, EMBARRASSED. STACY APPROACHES KING, GESTURING IN THE DIRECTION OF THE QUEEN)

STACY

May I introduce our Railroad Superintendent, Mr. J.B. King, Esquire.

QUEEN

"King"? We like the sound of that name!

(KING TURNS IN SLOW-MO AND BEHOLDS THE QUEEN. SHE TURNS IN SLOW-MO TO HIM. THEIR EYES LOCK)

MUSIC: SWELLS

(KING GOES TO THE QUEEN, BOWS, AND TAKES AND PRESSES FORMALLY THE HAND SHE EXTENDS)

KING

Welcome to Shining Time, Ma'am. My people here are treating you well, I trust?

QUEEN

To be perfectly frank, We are accustomed to more elegant accommodations.

(CU-GINNY, GASPING WITH INDIGNATION)

QUEEN (CONT'D)

And We were anticipating with pleasure a tour of the vicinity.

KING

Madam, may I offer you my humble services as a tour guide and escort?

QUEEN

We are pleased to accept.

(THE QUEEN SWEEPS OUT, KING IN HER WAKE. WE HEAR THEM CHATTING AS THEY LEAVE SCENE)

QUEEN (CONT'D)

May We inquire from which family you are descended, Mr. King?

KING (OC)

On my father's side, we're Pelican Falls Kings, Ma'am. Perhaps you've heard of them? Are you related to the Queens of Browntown? A fine old family...

(STACY AND GINNY STARE AFTER THEM IN DISBELIEF)

DISSOLVE TO:

SCENE 25

INT. STATION - MAINSET - LATER THAT DAY

(KARA AND BECKY SIT ON A BENCH, HOLDING THEIR PAGES OF SCRIPT) *

(KIT STANDS OFF TO THE SIDE. HE ROLLS HIS EYES)

(KARA SPOTS THE PRINCE ENTERING)

KARA

(QUICKLY)
Oh, hi, Mickey.

(WE SEE THAT THE PRINCE CARRIES MR.C. IN HIS HAND, LIKE A DOLL. HE SETS HIM DOWN, PROPPED STIFFLY AGAINST THE BACK OF THE BENCH)

PRINCE

Good morning, all. It's an absolutely fabulous day. I think we should all go out and enjoy it. *

KIT

Sorry, we can't go. We have to rehearse for the talent show.

BECKY

I thought this play was too baby-ish for you.

KIT

I changed my mind. So what?

PRINCE

Oh. Of course. Well... carry on.

ANGLE ON: STACY

(WATCHING, AS THE PRINCE WANDERS AWAY, HIS HANDS CLASPED BEHIND HIS BACK, TRYING TO LOOK UNCONCERNED. BUT STACY CAN READ THE HURT LOOK ON THE PRINCE'S FACE, AND SHE CROSSES TO JOIN THEM)

STACY

Maybe you kids could rehearse your act while you're doing something...like fishing?

KIT

(JUMPS UP;
OVERJOYED)
Yes!

BECKY

Well...I guess so...

PRINCE

Fishing. What a brilliant idea!

STACY

Well, go get the fishing rods in Billy's workshop. I'll meet you outside.

(HAPPILY, THE KIDS DASH OFF IN THE DIRECTION OF BILLY'S WORKSHOP)

CUT TO:

SCENE 26

INT. JUKEBOX - STAGE - DAY - CONTINUOUS *

(DIDI SITS HUDDLED IN A CORNER,
READING HER DETECTIVE STORY.)

DIDI

...the villains are breaking
into the Tower of London...

TITO

Hey there, High-Top.

(DIDI LEAPS UP)

DIDI

Tito, don't do that!
I was just reading a very
scary part. So go away!

(DIDI SITS AND RESUMES READING)

SFX: COIN DROPS IN SLOT

TITO

Sorry, kiddo, but I see a *
nickel. It's show time!
C'mon!

(TITO LEADS DIDI TOWARDS THE STAGE.
SHE CONTINUES READING)

CUT TO:

SCENE 27

INT. JUKEBOX - STAGE - DAY - CONTINUOUS

SONG: "GREENSLEEVES"/"SCARBOROUGH FAIR" MEDLEY (2:40)

(6-BAR INTRO)

(--)

(--)

(--)

(--)

(--)

GRACE

ALAS, MY LOVE, YOU DO ME WRONG

TO CAST ME OUT DISCOURTEOUSLY

WHEN I HAVE LOVED YOU SO LONG

DELIGHTING IN YOUR COMPANY

GREENSLEEVES WAS MY DELIGHT

GREENSLEEVES WAS MY HEART OF GOLD

GREENSLEEVES WAS MY LADY LOVE

AND WHO BUT MY LADY GREENSLEEVES

(4-BAR TRANSITION)

(--)

(--)

(--)

TITO

ARE YOU GOING TO SCARBOROUGH FAIR?

PARSLEY, SAGE, ROSEMARY AND THYME

REMEMBER ME TO ONE WHO LIVES THERE

SHE ONCE WAS A TRUE LOVE OF MINE

WILL YOU FIND ME AN ACRE OF LAND?

PARSELY, SAGE, ROSEMARY AND THYME

BETWEEN THE SEA FOAM AND THE SEA SAND

FOR SHE ONCE WAS A TRUE LOVE OF MINE

GRACE

GREENSLEEVES WAS MY DELIGHT

GREENSLEEVES WAS MY HEART OF GOLD

GREENSLEEVES WAS MY LADY LOVE

AND WHO BUT MY LADY GREENSLEEVES

INTERCUT WITH FOLLOWING EXTERIORS **(MOS)**:

SCENE 27A

EXT. FISHING POND - DAY

(STACY AND THE KIDS HAPPILY FISHING. ALL -- ESPECIALLY BECKY -- ARE IMPRESSED BY THE PRINCE'S "CASTING" SKILLS)

CUT TO:

SCENE 27B

EXT. PARK MONUMENT - DAY

(J.B. KING AND THE QUEEN STROLLING ON A STREET IN TOWN. HE IS CHATTERING, PROUDLY POINTING OUT VARIOUS SIGHTS. SHE STARES, NODDING POLITELY)

CUT TO:

SCENE 27C

EXT. SOFTBALL FIELD - DAY

(IN A FIELD, THE KIDS ARE PLAYING SOFTBALL. KIT PITCHES. THE PRINCE SWINGS AND WHIFFS. STACY, THE CATCHER, ADJUSTS HIS STANCE. EVERYONE IS LAUGHING AND ENJOYING THEMSELVES, ESPECIALLY THE PRINCE)

CUT TO:

SCENE 27D

EXT. PARK BRIDGE - DAY

(J.B. KING AND THE QUEEN WALKING OVER BRIDGE, CHATTING AMIABLY. KING IS ACTUALLY PATTING THE QUEEN'S HAND. MIDGE, WALKING HER CORGI, SPOTS THEM, AND HER JAW DROPS)

(SONG ENDS)

CUT TO:

SCENE 28

INT. STATION - MAINSET - LATER THAT DAY

(SCHEMER TIPTOES IN WITH THE SUITCASE, LOOKING AROUND TO BE SURE HE IS UNOBSERVED. CAREFULLY, HE SETS THE BAG DOWN WHERE HE FOUND IT AND WALKS A FEW STEPS AWAY. HE STOPS; THINKS; TURNS; GOES BACK; AND BENDS DOWN TO OPEN IT FOR ONE LAST LOOK)

SCHEMER *

(TO JEWELS)
Bye-bye.

BIFF

Nice lookin' suitcase you got there, paly.

(JUMPING LIKE A SCALDED CAT, SCHEMER SLAPS THE SUITCASE CLOSED, ONCE AGAIN, ON HIS FINGERS)

SCHEMER

Yipes! Ow!!

ANGLE ON: BIFF AND BULL

(STANDING IN THE ENTRANCE, WATCHING SCHEMER. HE PUTS HIS INJURED FINGERS IN HIS MOUTH, HOLDS THE BAG BEHIND HIS BACK, AND BACKS AWAY AS THEY ADVANCE ON HIM)

BIFF

I said I like your suitcase.

SCHEMER

Thanks. It is nice, isn't it?

BULL

(ROUGHLY)
Hand it over.

SCHEMER

Huh?

(BIFF STEPS IN FRONT OF BULL, ATTEMPTING "STRATEGY". HE ADVANCES ON SCHEMER)

BILL

What it is, see...we're detectives. Private eyes. And we're on the trail of some hot rocks.

SCHEMER

Hot rocks?

BILL

Stolen jewellery -- diamonds, pearls, stuff like that. We're after a lady with an English accent. She stole 'em, see? She's what we call the perp. You seen her around?

SCHEMER

An English perp? Doesn't ring a bell. Nope. Sorry, can't help. No can do.

BULL

Just hand over the bag, Mac!

SCHEMER

(SHOUTS; RELIEVED)
Stacy Jones! Help!! *

(AS BIFF AND BULL TURN AROUND TO SEE WHO HE'S SHOUTING AT)

ANGLE ON: STACY

(STACY ENTERS WITH A BASEBALL BAT, AND CROSSES TOWARDS THE ARCADE. SCHEMER HOLDS THE BAG BEHIND HIS BACK)

STACY

Schemer...are you alright?
(TO BILL & BULL)
Can I help you, gentlemen?

BIFF

Good day, ma'am. We're detectives --

BULL

Private eyes --

BIFF

And I was wondering --

BULL

Your friend over here has something of ours.
We want it back.

(STACY LOOKS PAST THEM AT SCHEMER)

STACY

Schemer...?

(SCHEMER, TERRIFIED, GRINS AND SHRUGS, AND HIDES BEHIND HER)

STACY *

Do you two have any identification?
A badge? Something that proves you're real detectives?

(THEY LOOK AT EACH OTHER) *

BULL

Identification...

BIFF

A badge...Uh...you see, it's like this...we don't need to tell you who we are because we're undercover.

STACY

(FIRMLY)
Gentlemen, this is my station. And unless you can prove you're real detectives...

BULL

No...no...you see we're under the covers... *

STACY

...I suggest that you leave here, right now.

(STACY, ANGRY, POINTING HER FINGER, KEEPS BACKING BULL AND BIFF UP, BUT BULL IS STARTING TO LOOK ANGRY, TOO)

BULL

And who's gonna make us leave, huh? You?

(STACY KEEPS ADVANCING ON THEM, HOLDING THE BAT WITH A SLIGHTLY MENACING AIR. THEY BACK UP...)

STACY

That's right. I happen to be the Station Manager. And I'll ask you one more time to leave this station!

(BIFF AND BULL RECONSIDER, THEN BEAT A HASTY RETREAT, STUMBLING OVER THE STEPS. BIFF TURNS AT THE LAST MINUTE AND POINTS TO SCHEMER)

BIFF

(OMINOUSLY; TO SCHEMER)
We'll be back, pal. We'll be back.

(BIFF AND BULL EXIT)

STACY

(TO SCHEMER)
Schemer, what was that all about? What's an "English perp"? *

ANGLE ON: SCHEMER

(WHO HAS GRABBED THE SUITCASE AND IS DASHING FOR THE EXIT)

SCHEMER

No...a Schemer burp...(BURPS) *
(BEAT)
Excuse me, Miss Jones. Gotta go.
See you later.

(HE RUSHES OUT, PAST MR.C., STILL PROPPED UP ON THE BENCH)

(CU-MR.C. HE LOOKS VERY WORRIED -- ABOUT THE CROOKS, BUT ALSO ABOUT THE PRINCE)

DISSOLVE TO:

SCENE 29-32

EXT. A CAMPFIRE BY THE RAILROAD TRACKS - NIGHT

(NOT FAR FROM THE ROYAL RAIL CAR, BY THE SIDE OF THE TRACKS, WE SEE A SMALL, RED, FLICKERING CAMPFIRE IN THE DISTANCE, AND HEAR A LONESOME HARMONICA BEING PLAYED VERY BADLY. ["RED RIVER VALLEY"?])

(BESIDE THE FIRE SIT BIFF AND BULL. BIFF IS COOKING A COUPLE OF SAUSAGES ON A STICK. BULL REMOVES THE HARMONICA FROM HIS MOUTH)

BULL

So, now what, Biff? What are we gonna do about the guy with the funny-looking hair who's got the loot? Huh?

BIFF

Pipe down, will ya! I'm thinking. We can't go back to the train station. I don't want to mess with that lady with the baseball bat.

BULL

Aw...I guess that means we can't go to the talent show, huh?

BIFF

What talent show?

BULL

At the train station. There was a sign up for it. I <u>like</u> talent shows.

BIFF

<u>Talent show</u>, huh? I think maybe I'm gettin' an idea. Yeah...It just <u>might</u> work...

(BIFF <u>CHUCKLES WICKEDLY</u>)

CUT TO:

<u>SCENE 33</u>

<u>INT. STATION - MAINSET - NEXT DAY (D-4)</u>

(THE PRINCE, BECKY AND KARA, WITH SCRIPTS, ARE REHEARSING LINES)

PRINCE

'Yet I shall find a way at last
To spell the lift --'
No...

(THE PRINCE CAN'T REMEMBER HIS LINES. HE LOOKS DOWN AT HIS SCRIPT AS KIT ENTERS)

KIT

'To lift the spell which
thou hast cast.'
Those are my lines!

BECKY

Well, when you didn't come
for practice, we gave the
part to Mickey.

KARA

We didn't think you cared
about the play.

KIT

That's right. I don't want
to be in your dopey play.
I don't even want to see it!

(KIT STORMS OUT, PAST THE ENTERING SCHEMER, WHO IS IN DISGUISE. HE IS WEARING A BEATLE WIG AND A GROUCHO NOSE, GLASSES AND MOUSTACHE. SCHEMER PROCEEDS TO THE ARCADE AREA WHERE HE ENCOUNTERS **THREE MEMBERS OF A BARBER SHOP QUARTET.** THEY WEAR STRAW BOATERS AND SLEEVE GARTERS. THE LEAD SINGER IS LISTENING TO SOMEONE ON THE PHONE)

CUT TO:

SCENE 33A

INT. JUKEBOX - STAGE - DAY - CONTINUOUS

(TITO IS SURROUNDED BY TUBES AND COILS OF WIRE. THE OTHERS WATCH WITH INTEREST, EXCEPT FOR DIDI WHO IS STILL READING HER BOOK)

TEX

Tito...are you sure about this?

TITO

Cool it, Tex! Once I connect these wires, we'll have twice the power. We've gotta be loud for the talent show.

CUT TO:

SCENE 33B

INT. MAINSET - DAY - CONTINUOUS

(THE LEAD SINGER HANGS UP THE PAY PHONE)

LEAD SINGER

Well, that's it. Jim missed his train. So much for the talent show. Whoever heard of a three-man Barber Shop Quartet?

(THE THREE ATTEMPT TO LEAVE, BUT SCHEMER BLOCKS THEIR WAY. HE LEANS UP AGAINST THE JUKEBOX)

SCHEMER

Jim, Shmin. Forget about Jim.
He's history. I'm the singer
you're looking for!
And after the show, we'll go
on tour, travel the world,
and we'll never be seen around
these parts again. Whataya say?
Take me. Please, take me!

LEAD SINGER

Well...if you're that good...

(THE LEAD SINGER BLOWS ON HIS PITCH PIPE.
ONE BY ONE, EACH SINGER SINGS:)
"HELLO"..."HELLO"..."HELLO"...
UNTIL IT'S SCHEMER'S TURN TO SING)

CUT TO:

SCENE 33C

INT. JUKEBOX - STAGE - DAY - CONTINUOUS

(TITO CONNECTS TWO WIRES.
THERE IS A SMALL, ELECTRICAL EXPLOSION)

(TITO'S HAIR STANDS ON END) *

CUT TO:

SCENE 33D

INT. STATION - MAINSET/ARCADE - DAY - CONTINUOUS

(THE ELECTRICITY GOES THROUGH THE
JUKEBOX AND JOLTS SCHEMER AS HE BACKS
INTO THE COIN SLOT. AS THE ELECTRICITY
ZAPS HIM, SCHEMER SINGS OUT: "HELLO"!)

LEAD SINGER

You've got some set of pipes
there, friend. You're in.

SCHEMER

(CHEERS)
Yay! Thanks a lot! Yay!!

(SCHEMER JUMPS -- AND CLINKS)

LEAD SINGER

Hey, friend, what's that clinking sound?

SCHEMER

Clinking sound? A sound as if my mommy had sewn a bunch of jewels inside my clothes so I could get a reward or something? Don't worry. It's nothing.

(THE LEAD SINGER GIVES HIM A BAFFLED LOOK)

CUT TO:

SCENE 34

INT. STATION/GARAGE-WORKSHED - DAY

(FELIX IS PAINTING SCENERY; IN FACT, THE "SET" FOR THE FAIRY TALE -- A CASTLE AMONG TREES. HE HUMS, HAPPILY. SULKING, KIT ENTERS AND WATCHES A MOMENT. FELIX LOOKS UP)

FELIX

(BRIGHTLY)
Hi there, Kit!

KIT

(GLOOMY)
Hi, Felix.

(FELIX GOES BACK TO HIS PAINTING;
A BEAT)

KIT (CONT'D)

Need some help?

FELIX

Sure. Grab a brush.

(KIT FINDS A BRUSH AND CROUCHES BESIDE FELIX. HE DIPS THE BRUSH IN THE PAINT AND DABS AT THE FLAT)

FELIX (CONT'D)

You know, Kit, it's a funny thing. I always loved shows -- the theatre -- but I hated going on stage. It always made me...uncomfortable. You know what I mean?

KIT

Do I ever...

FELIX

That's why I like to work backstage -- directing, setting lights, painting the sets. There's a lot more to putting on a play than acting. And I've noticed that everybody's happy when they're doing what they do best.

(FELIX STANDS, OBSERVING KIT PAINTING)

FELIX (CONT'D)

Look at those trees!
You've got talent, Kit!
I'm glad to have you on
the production team!

(KIT BEAMS)

CUT TO:

SCENE 35

INT. STATION - MAINSET - LATER THAT DAY

(BECKY DISCOVERS MR.C. ON THE BENCH, DOING JUMPING JACKS AND STRETCHES)

MR.C.

Hi, Becky. I'm just working
out some kinks here.
Being a doll isn't as easy
as it looks, believe me.
I wish I were an action figure.

BECKY

Mr.C., can I talk to you
about something?

(MR.C. REALIZES SHE'S UPSET. HE STOPS EXERCISING AND PAYS ATTENTION)

MR.C.

I'm all ears.

BECKY

I think...I'm afraid I hurt
someone's feelings.

MR.C.

You think that Kit's upset about all the attention you've been giving to Mickey?

BECKY

How do you know that?

MR.C.

Because something like that happened to some friends of mine on the Island of Sodor. I'll tell you all about it.

(MR.C. BLOWS HIS WHISTLE)

CUT TO:

SCENE 36

TTS/EPS.#2 - "SPECIAL ATTRACTION"

UP ON:

SCENE 37

INT. MAINSET - DAY - CONTINUOUS

BECKY

I liked that story.
Percy and Toby were
special attractions,
just by being themselves.

MR.C.

Well, everyone is special,
in their own special way.

BECKY

I guess Kit has to learn
that he's a special
attraction, too.

(SPLIT IT SCENE?)

(THEY BOTH NOD)

CUT TO:

SCENE 38

EXT. CAMPFIRE SITE - DAY

(BIFF STANDS OVER A LARGE, BLACK POT WHICH IS BOILING AND STEAMING OVER THEIR CAMPFIRE. HE HAS A CLOTHES PIN ON HIS NOSE. SURGEON-LIKE, HE DEMANDS ITEMS FROM BULL, WHO PICKS THEM OFF A PILE AND HANDS THEM TO HIM, ONE BY ONE, BUT GINGERLY, WHILE TRYING TO REMAIN UP WIND. BIFF DROPS THEM, ONE BY ONE, INTO THE EVIL BREW)

BIFF

Old sneakers...old socks...
rotten broccoli. I said,
rotten broccoli!

(THIS LAST REQUEST IS TOO MUCH FOR BULL WHO GAGS AND SNEEZES OVER THE HANDFUL OF BROCCOLI, WHICH HE DROPS. BIFF IMPATIENTLY HANDS HIM A CLOTHES PIN, WHICH BULL PUTS ON, AFTER WHICH HE PICKS UP THE BROCCOLI, HANDS IT TO BIFF, AND INTO THE POT IT GOES)

BIFF

I told you to wear one of these, you dope! Now -- broccoli!

BULL

It's so -- gross!

BIFF

Of course it's gross. It's supposed to be gross. And when this stink bomb goes off in the middle of that talent show, those jewels are gonna be ours!

(BIFF AGAIN GOES INTO HIS EVIL CACKLE)

(CU-THE BOILING GARBAGE STEW)

FADE TO BLACK

END ACT TWO

ACT THREE

SCENE 39

INT. STATION - MAINSET - LATER THAT DAY

(A STAGE HAS BEEN SET UP IN THE STATION FOR THE TALENT SHOW AND **EXTRAS** ARE MILLING AROUND IN FRONT OF IT, OR TAKING THEIR SEATS ON ROWS OF FOLDING CHAIRS)

ANGLE ON: THE ENTRANCE

(MORE **EXTRAS** ENTER. STACY IS THERE TO WELCOME AND DIRECT THEM, AND AMONG THE CROWD IS J.B. KING, WHO ADDRESSES STACY WITH REAL, IF POMPOUS, EXCITEMENT)

KING

She's a remarkable woman, Miss Jones...a remarkable woman. She has elegance... charm. There's something about her that's positively regal!

STACY

Who are who talking about, Mr. King?

KING

Ah! Here she is now!

(KING BOWS TOWARD THE ENTRANCE AND THE QUEEN ENTERS WITH GINNY. THE QUEEN DOES THE USUAL WAVE TO THE MULTITUDES, WHO PAY NO ATTENTION, EXCEPT FOR KING, WHO GESTURES TO HER TO ENTER, AND ESCORTS HER IN, CAREFUL NEVER TO TOUCH EVEN HER ELBOW AND TO WALK BEHIND HER)

KING

Madame, allow me to escort you to a suitable place of honour.

QUEEN

How kind. We are most grateful.

(GINNY GRABS STACY'S ARM)

GINNY

Stacy, I can't take it anymore! I'm at the end of my leash! Do this! Do that! Yes, Your Highness. Certainly, Your Highness. It must be someone else's turn to take her in, but who can I...Midge! Darling!

(MIDGE ENTERS WITH HER LITTLE CORGI IN HER ARMS)

MIDGE

Hello, Ginny...Stacy.

(KIT ENTERS AND TAKES A SEAT) *

MIDGE (CONT'D) *

My goodness, isn't this exciting? I just know that Queenie is going to win a prize, isn't that right, Queenie? Queenie!

(MIDGE SNUGGLES THE DOG, WHICH JUMPS FROM HER ARMS AND SCAMPERS RIGHT TO WHERE THE QUEEN IS SITTING. THE QUEEN PICKS HER UP AND PETS HER)

GINNY

Midge, dear, why doesn't she move in with you for awhile?... Seeing how well she gets along with your dog, and all.

ANGLE ON: THE QUEEN AND THE CORGI

MIDGE (OC)

Now, why do they seem so familiar together? I could swear I've seen...

ANGLE ON: MIDGE AND GINNY

(MIDGE TEARS OPEN HER SHOULDER BAG, PULLS OUT A MAGAZINE, AND BEGINS THUMBING THROUGH IT)

GINNY

She's really a perfect guest -- no trouble at all, once you get used to backing out of rooms and bowing...Midge! What in the name of pickled pigs' feet are you doing?

(MIDGE STARES INTO THE OPEN MAGAZINE, THEN BACK UP, AND THEN BACK DOWN)

MIDGE

(GASPS)
It's her! It's really her!!

(MIDGE FAINTS, DROPPING LIMPLY TO THE FLOOR)

GINNY

Midge? Oh, dear! Midge!

(CU-MIDGE)

MIDGE

(MUMBLES)
It's the Queen...the Queen!

(INTO FRAME - THE CORGI'S FACE, WHICH LICKS MIDGE'S FACE)

CUT TO:

SCENE 40/41

INT. STATION - MAINSET - CONTINUOUS

(PAN THE AUDIENCE. WE SEE THE QUEEN, J.B. KING AND GINNY FANNING MIDGE, OFF TO ONE SIDE. KIT AND STACY SIT TOGETHER)

(BULL AND BIFF ENTER AND TAKE SEATS NEAR THE BACK. BULL CARRIES A LIDDED, PLASTIC BUCKET -- THE STINK BOMB -- WHICH HE PLACES BETWEEN HIS FEET)

ANGLE ON: FELIX

(WHO WALKS OUT ON STAGE TO APPLAUSE)

FELIX

Ladies and Gentlemen... welcome to our show. And now -- without further to-do -- our first amazing act!

(FELIX GESTURES TO THE "WINGS" AND DASHES OFF STAGE AS THE FIRST ACT ENTERS)

MONTAGE:

(TO CIRCUS MUSIC, VARIOUS "VARIETY ACTS" -- SUCH AS A JUGGLER, A YO-YO MAN, A MIME -- DO THEIR STUFF) *

INTERCUT WITH:

(AUDIENCE SHOTS -- OUR CAST AND EXTRAS CLAPPING, LAUGHING, OOHING AND AAHING -- THRILLED BY THE SHOW, EXCEPT FOR THE QUEEN, WHO IS CLEARLY NODDING OFF TO SLEEP, AND BIFF, WHO STARES AHEAD, STONE-FACED, ALTHOUGH BULL SEEMS TO BE HAVING A GOOD TIME)

(MONTAGE CONCLUDES WITH BRIEF **[MOS]** SCENES OF KARA, BECKY AND THE PRINCE APPEARING (IN FRONT OF THE "CASTLE" FLAT) IN THEIR PLAY, AND TAKING THEIR HAPPY BOWS BEFORE DASHING OFF STAGE)

(ESTABLISH THAT THE QUEEN IS BY NOW COMPLETELY ASLEEP. THE APPLAUSE AT THE END OF THE KIDS' PLAY AWAKENS HER WITH A START. SHE JOINS IN THE CLAPPING, BUT HAS MISSED SEEING HER GRANDSON)

ANGLE ON: FELIX

(AS EMCEE, CENTRE STAGE AGAIN)

FELIX

And now, for you many barber shop quartet fans out there, we present the song stylings of The Four Comb-overs!

(SCHEMER AND THE QUARTET ENTER TO APPLAUSE. THE LEAD SINGER "SOUNDS" HIS "C" ON A SMALL PITCH PIPE, AND THEY LAUNCH INTO SONG -- TRADITIONAL FOUR-PART HARMONY -- EXCEPT THAT SCHEMER IS ATTEMPTING THE TENOR PART AS A FALSETTO, AND IS WILDLY OUT OF TUNE. WHAT'S MORE, THE OTHER SINGERS HAVE A CAREFULLY CHOREOGRAPHED ROUTINE -- CLUSTERING, SEPARATING, DROPPING TO ONE KNEE, AND OTHERWISE "DANCING" IN UNISON. SCHEMER DESPERATELY EYES THE OTHERS FOR CUES, BUT IS INVARIABLY LATE WITH HIS MOVES. HIS HAT FALLS OFF, HIS WIG SLIPS ASKEW, AND HIS GLASSES-NOSE-MOUSTACHE KEEPS SLIPPING OFF HIS FACE)

QUARTET

MY QUEEN! KATHLEEN McSWEEN,

YOU ARE MY QUEEN!

MY FAIR COLLEEN FROM ABILENE!

I GAZE INTO YOUR EYES SO GREEN

OR CAN THEY BE AQUA-MARINE?

OR SOMETHING HALF-WAY IN BETWEEN?

DRESSED IN YOUR GOWN OF VELVETEEN.

I MUST ADMIT I'VE NEVER SEEN

SINCE I WAS SIX OR SEVENTEEN;

THAT IS TO SAY,

I'M REALLY AWFULLY KEEN

ON YOU, MY QUEEN,

KATHLEEN McSWEEN!

MY QUEEN! KATHLEEN McSWEEN,

YOU ARE MY QUEEN!

FOR YOU I'D BRAVE A WOLVERINE,

A HAUNTED HOUSE ON HALLOWE'EN,

OR EAT A PINT OF SOUR CREAM.

I'D DO A SONG AND DANCE ROUTINE

AND PLAY UPON THE TAMBOURINE

FOR YOU, MY QUEEN KATHLEEN McSWEEN!

(AS THE SINGERS GO INTO AN ESPECIALLY BUSY CONFIGURATION FOR THEIR FINALE, SCHEMER TRIPS OVER ONE OF THEM, AND AS HE SPRAWLS ONTO THE STAGE, THE JEWELS, WHICH ARE SEWN INTO HIS PANTS, SPILL OUT ALL OVER THE FLOOR. WHEN HE ATTEMPTS TO STAND, HE STUMBLES AND SKIDS ON THEM, FALLING INTO THE OTHER SINGERS)

ANGLE ON: BULL AND BIFF

(OBSERVING THIS, AND LEAPING TO THE FEET, POINTING. BILL STOOPS, PICKS UP THE BUCKET, AND RIPS OFF THE LID, DETONATING THE STINK BOMB)

(EXTRAS -- MEMBERS OF THE AUDIENCE NEAREST BULL AND BIFF -- REACT TO THE DREADFUL STENCH. [COULD A GREEN SMOKE RISE FROM THE BUCKET?] THEY SCRAMBLE AWAY, HOLDING THEIR NOSES)

VOICE OVERS

Pee-yoo!
Ugh!
What a stink! (ETC.)

ANGLE ON: SCHEMER

(ON THE FLOOR OF THE STAGE, WHERE HE IS FRANTICALLY SCOOPING UP JEWELS. THINKING THEY ARE COMMENTING ON HIS PERFORMANCE, HE ANSWERS THEM BACK)

SCHEMER

(SHOUTING)
It wasn't that bad!
I'd like to see you get up here and try to sing!!

(THE SOUNDS OF MAYHEM, GASPS, CRIES, AND OVERTURNED FOLDING CHAIRS CONTINUE)

(FELIX RUNS TO CENTER STAGE, NEAR SCHEMER, AND ATTEMPTS TO CALM THE CROWD)

FELIX

Ladies and Gentlemen, please remain calm...please! Use the exit over there. Calm, please...

(SHOUTS FILL THE STATION OF PEOPLE DEMANDING THEIR MONEY BACK)

ANGLE: ON MIDGE *

(MIDGE SUDDENLY REVIVES. SHE SITS UP, * TAKES A DEEP BREATH, THEN FAINTS AWAY AGAIN)

(BEHIND FELIX ON THE STAGE, THE OTHER PERFORMERS GATHER, MANY OF THEM HOLDING THEIR NOSES. SOME STOOP TO PICK UP THE JEWELS ON THE FLOOR AND HAND THEM TO SCHEMER)

(AMONG THE CROWD WE SEE KARA, BECKY AND THE PRINCE, WHO IS NO LONGER IN COSTUME)

(THE CAMERA NEXT DISCOVERS BULL AND BIFF AMONG THE CROWD ON STAGE, TRYING TO GET TO SCHEMER...UNTIL BULL BUMPS INTO THE PRINCE AND RECOGNIZES HIM. HE GRABS HIM BY THE SHOULDERS, SPINS HIM AROUND, AND STARTS MARCHING HIM AWAY, WHILE BECKY GAPES, STUNNED)

BULL

It's you! Hey, Biff! Look who I found -- the Prince!

ANGLE ON: THE PRINCE'S SHOULDER

(WITH BULL'S HAND ON IT. MR.C. APPEARS ON THE TICKET COUNTER. HE HITS BULL'S HAND * WITH A FLY SWATTER AND VANISHES. BULL LETS GO, AND THE PRINCE MELTS INTO THE CROWD)

BULL

(HOWLS)
Yikes!

ANGLE ON: BIFF

(STRUGGLING THROUGH THE MOB, SHOUTING AT BIFF)

BIFF

Forget the Prince!
The jewels! Get the jewels!

CUT TO:

SCENE 42

EXT. JUKEBOX - DAY - CONTINUOUS

(ESTABLISHING SHOT)

CUT TO:

SCENE 43

INT. JUKEBOX - BEDROOM - DAY - CONTINUOUS

(ALL THE PUPPETS ARE HUDDLED IN THEIR BEDROOM, WHEN THEY PEEK THEIR HEADS OUT FROM UNDER THE BLANKETS, THEN DIVE BACK IN)

TEX

Sounds like a stam-pede
out there!

TITO

Now we'll never get to play
our song!

*

DIDI

(DIDI WAVES THE BOOK)
At the end of this book, a detective came and solved the crime.

TITO

Where's this fearless detective when you need him most?

(MR.C. APPEARS, WEARING A SHERLOCK HOLMES CAPE AND DEER-STALKER HAT)

MR.C.

I am here, my dear Tito.

DIDI

Mr. Conductor! I knew you'd come and rescue us.

(ALL THE PUPPETS EMERGE, HAPPY TO SEE HIM)

*

MR.C.

This case is nearly closed!
All we need is some music.

TITO

You heard him! Let's go!

INTO: PUPPET SONG: "MRS. MURPHY'S CHOWDER"

SCENE 44

INT. JUKEBOX - STAGE - DAY - CONTINUOUS

SONG: "MRS. MURPHY'S CHOWDER" (2:00)

(4-BAR INTRO)

(--)

(--)

(--)

DIDI & GRACE

WON'T YOU BRING BACK,

WON'T YOU BRING BACK

MRS. MURPHY'S CHOWDER

TEX & REX

IT WAS TUNEFUL, EV'RY SPOONFUL

MADE YOU YODEL LOUDER

TITO

AFTER DINNER UNCLE BEN

USED TO FILL HIS FOUNTAIN PEN

ALL

FROM A PLATE OF MRS. MURPHY'S CHOWDER

(MORE)

ALL (CHORUS)

IT HAD ICE CREAM, COLD CREAM, BENZINE, GASOLINE

SOUP BEANS, STRING BEANS, FLOATING ALL AROUND

SPONGE CAKE, BEEF STEAK, MISTAKE, STOMACH ACHE,

CREAM PUFFS, EAR MUFFS MANY TO BE FOUND

GIRLS

SILK HATS, DOOR MATS, BED SLATS, DEMOCRATS

TEX/REX

COCO BELLS, DOOR BELLS BECKON YOU TO DINE

GIRLS

MEAT BALLS, FISH BALLS, MOTH BALLS, CANNON BALLS

ALL

COME ON IN, THE CHOWDER'S FINE!

(1-BAR)

(MORE)

TEX & REX

WON'T YOU BRING BACK,

WON'T YOU BRING BACK

GIRLS

MRS. MURPHY'S CHOWDER

TEX & REX

FROM EACH HELPING

YOU'LL BE YELPING

GIRLS

FOR A HEADACHE POWDER

TITO

AND IF THEY HAD IT WHERE WE ARE

YOU MIGHT FIND AN AUSTIN CAR

ALL

IN A PLATE OF MRS. MURPHY'S CHOWDER

(MORE)

ALL (CHORUS)

IT HAD ICE CREAM, COLD CREAM, BENZINE, GASOLINE

SOUP BEANS, STRING BEANS, FLOATING ALL AROUND

SPONGE CAKE, BEEF STEAK, MISTAKE, STOMACH ACHE,

CREAM PUFFS, EAR MUFFS MANY TO BE FOUND

GIRLS

SILK HATS, DOOR MATS, BED SLATS, DEMOCRATS

TEX/REX

COCO BELLS, DOOR BELLS BECKON YOU TO DINE

GIRLS

MEAT BALLS, FISH BALLS, MOTH BALLS, CANNON BALLS

ALL

COME ON IN, THE CHOWDER'S FINE!

(5-BARS)

(--)

(--)(TITO: OOH-LA-LA!)

(--)

(--)

(MORE)

GRACE

WON'T YOU BRING BACK,

WON'T YOU BRINK BACK,

GRACE & DIDI

MRS. MURPHY'S CHOWDER

TEX & REX

YOU CAN PACK IT,

YOU CAN STACK IT

ALL AROUND THE LARDER

TITO

THE PLUMBER DIED THE OTHER DAY

THEY EMBALMED HIM RIGHT AWAY

BOYS

IN A BOWL OF MRS. MURPHY'S --

GIRLS

IN A BOWL OF MRS. MURPHY'S --

ALL

IN A BOWL OF MRS. MURPHY'S CHOWDER!

(1-BAR & OUT)(**NB**: 2ND VERSION W/"BURP")

INTERCUT WITH FOLLOWING
(MOS) SCENES 44A-44D(PT):

SCENE 44A

INT. STATION - MAINSET - DAY - CONTINUOUS

ANGLE ON: POV FROM STAGE

(THE CROWDED EXIT. AMONG THOSE LEAVING ARE SCHEMER, FOLLOWED BY THE QUEEN, FOLLOWED BY J.B. KING)

CUT TO:

SCENE 44B

EXT. STATION - PARKING LOT - DAY - CONTINUOUS *

(SCHEMER RUNS INTO THE PARKING LOT, LOOKING WILDLY AROUND HIM AND STUFFING JEWELS IN HIS POCKET)

CUT TO:

SCENE 44C

INT. JUKEBOX - STAGE - DAY - CONTINUOUS

(SONG CONTINUES)

CUT TO:

SCENE 44D

EXT. STATION - PARKING LOT - CONTINUOUS

ANGLE ON: SCHEMER'S POV

(BARTON WINSLOW'S MOTOR CYCLE, WITH SIDECAR, PARKED IN FRONT OF THE STATION)

ANGLE BACK ON: SCHEMER

(DASHING INTO PARKING LOT. THE QUEEN NOW APPEARS, SHAKING HER FISTS AND SHOUTING)

(PUPPET SONG ENDS)

QUEEN

Stop, thief! Come back here, you...you...

(SHE TODDLES AS FAST AS SHE CAN AFTER SCHEMER, AS J.B. KING EMERGES, PURSUING HER)

KING

Ma'am! Allow me...Please... Don't go! Wait for me!

ANGLE ON: SCHEMER

(STAGGERING TO THE MOTORCYCLE AND CLIMBING ON. HE TRIES TO FIT THE SAFETY HELMET ON HIS HEAD, THEN STOMPS AWAY, TRYING TO START THE MOTORCYCLE)

(THE ANGRY QUEEN APPEARS BESIDE HIM, AND LEANS OVER THE SIDECAR TO GET AT HIM WITH HER PURSE)

QUEEN

(SHRIEKING)
Felon! Jewel thief! Kidnapper! Commoner!!

(THE MOTORCYCLE ENGINE ROARS. SCHEMER (STUNT DOUBLE) LAYS RUBBER AND TAKES OFF. THE QUEEN (STUNT DOUBLE) TUMBLES INTO THE SIDECAR. THEY DISAPPEAR IN A CLOUD OF DUST)

ANGLE ON: J.B. KING

(BULL AND BIFF RUSH PAST KING AND CLIMB INTO A BEAT-UP, OLD JALOPY OF A PICK-UP TRUCK)

CUT TO:

SCENE 44E

INT. STATION - MAINSET - DAY - CONTINUOUS

(GINNY LOOKS OUT THE STATION WINDOW, HOLDING HER NOSE)

GINNY

(SCREAMS)
Hey! That's my truck!

CUT TO:

SCENE 44F

EXT. STATION - PARKING LOT - DAY - CONTINUOUS *

(STACY JOINS THE FRANTIC-LOOKING J.B. KING IN THE PARKING LOT)

KING

They're getting away!

(BULL AND BIFF SPEED PAST IN THE PICK-UP TRUCK)

STACY

Maybe we can stop 'em, Mr. King. Come with me.

(KING, ASTONISHED, NEVERTHELESS FOLLOWS HER AS SHE DASHES AWAY)

CUT TO:

SCENE 44G

INT. STATION - MAINSET - DAY - CONTINUOUS

(BECKY TURNS TO THE PRINCE)

BECKY

Mickey...It's pretty funny, isn't it? That crook who grabbed you back there thought you really are a prince!

PRINCE

(AFTER A DEEP BREATH)
Becky...there's something I've been meaning to tell you -- all of you -- about who I really am...

CUT TO:

MUSIC: ACTION SEQUENCE MUSIC

SCENE 44H

EXT. COUNTRY ROAD - DAY - CONTINUOUS

(THE MOTORCYCLE SPEEDS ALONG A COUNTRY ROAD, RAISING CLOUDS OF DUST. THE TRUCK IS SOME DISTANCE BEHIND IT, BUT CLEARING GAINING ON IT)

CUT TO:

SCENE 44I

EXT. LOCOMOTIVE/TRAIN TRACKS - DAY - CONTINUOUS

(STACY AND J.B. KING CLIMB QUICKLY ABOARD A LOCOMOTIVE ENGINE)

CUT TO:

SCENE 44J

EXT. COUNTRY ROAD - DAY - CONTINUOUS

(CU'S OF SCHEMER DRIVING, TERRIFIED; THE QUEEN IN THE SIDECAR, HITTING HIM WITH HER PURSE; BIFF DRIVING THE TRUCK; BULL, BESIDE HIM, LOOKING DETERMINED)

CUT TO:

SCENE 44K

EXT. BACKYARD CLOTHESLINE - DAY - CONTINUOUS

(SCHEMER CAREENS THROUGH A BACKYARD AND RUNS THROUGH A CLOTHESLINE. SHIRTS, TOWELS AND SHEETS, DRAG ALONG BEHIND THEM. A PAIR OF BOXER SHORTS COVERS SCHEMER'S HEAD. HE RIPS OFF THE BOXER SHORTS AND GETS BACK ON THE ROAD WITH THE TRUCK RIGHT ON HIS TAIL)

CUT TO:

SCENE 44L

EXT. TUNNEL

(SCHEMER HEADS INTO A TUNNEL. A SECOND LATER, HE EMERGES FROM THE SAME TUNNEL ENTRANCE WITH THE TRUCK RIGHT BEHIND HIM)

CUT TO:

SCENE 44M

INT. LOCOMOTIVE CAB - DAY - CONTINUOUS

(STACY AND J.B. KING IN THE LOCOMOTIVE CAB, STACY DRIVING THE TRAIN, KING LEANING OUT THE WINDOW)

ANGLE ON: STACY'S POV OUT FRONT OF TRAIN

(MR.C. APPEARS ATOP THE CONTROL PANEL AND WAVES HER ONWARD, FASTER. WHEN KING TURNS TO LOOK AT STACY, MR.C. VANISHES)

CUT TO:

SCENE 44N

EXT. COUNTRY ROAD/CORNER - DAY - CONTINUOUS

(THE MOTORCYCLE CAREENS AROUND A CORNER. A BEAT. THE TRUCK CAREENS AROUND THE SAME CORNER)

CUT TO:

SCENE 44O

EXT. ROAD/PASSING

(SCHEMER SPEEDS DOWN ONE ROAD. THE TRUCK SPEEDS PAST ON A PARALLEL ROAD)

CUT TO:

SCENE 44P

EXT. COUNTRY CROSS ROADS - DAY - CONTINUOUS

(MOTORCYCLE AND TRUCK NEARLY COLLIDE AT AN INTERSECTION. MOTORCYCLE SPEEDS DOWN A DIFFERENT ROAD WITH THE TRUCK IN PURSUIT)

CUT TO:

SCENE 44Q

EXT. LOCOMOTIVE CAB - DAY - CONTINUOUS

(STACY DRIVING, STARING OUT THE FRONT OF THE TRAIN)

ANGLE ON: HER POV

(PAN 90 DEGREES FROM THE TRACKS AHEAD TO A PAIR OF DISTANT DUST CLOUDS ON A ROAD)

ANGLE BACK ON: STACY

(STACY, AT THE CONTROLS, NODS; LOOKS DETERMINED; SPEEDS UP)

CUT TO:

SCENE 44R

EXT. COUNTRY ROAD NEAR LEVEL CROSSING - DAY - CONTINUOUS

SCHEMER'S POV FROM THE MOTORCYCLE:

(THE LOCOMOTIVE ENGINE APPROACHING A LEVEL CROSSING AHEAD -- WHICH HE IS HEADED FOR)

ANGLE ON: SCHEMER AND THE QUEEN

(SCHEMER CLOSES HIS EYES. IN THE SIDECAR, THE QUEEN CLOSES HER EYES) THE MOTORCYCLE, WITH SCHEMER AND THE QUEEN ABOARD, MAKES IT ACROSS -- SECONDS BEFORE THE ENGINE ARRIVES)

CUT TO:

SCENE 44S

EXT. LEVEL CROSSING - DAY - CONTINUOUS

(THE ENGINE COMES TO AN ABRUPT STOP, BLOCKING THE LEVEL CROSSING INTERSECTION)

(THE TRUCK SKIDS TO A DUSTY HALT, ITS NOSE INCHES AWAY FROM THE SIDE OF THE ENGINE)

ANGLE ON: TRUCK POV

(J.B. KING LEANS OUT OF THE ENGINE CAB, SMILING GRIMLY DOWN)

SFX: A POLICE SIREN COMING CLOSER

ANGLE ON: TRUCK CAB

(IN THE CAB OF THE TRUCK, BULL AND BIFF SLOUCH IN DESPAIR)

ANGLE ON: QUEEN *

(CHASING SCHEMER UP THE ROAD) *

DISSOLVE TO:

SCENE 45/46

INT. STATION - MAINSET/ARCADE - LATE AFTERNOON

(STACY, AT THE TICKET WINDOW, IS TALKING TO FELIX. FELIX TAKES A DEEP SNIFF)

FELIX

The smell's all gone. You must have really had to air this place out!

STACY

We sure did! But...oh, Felix, I'm sorry about your talent show. Did you have to refund all the ticket money? What's going to happen to the Dog and Cat Hospital?

FELIX

Are you kidding? People are paying extra -- to have their picture taken with the Queen! She saved the day! She's a real nice lady, when you get to know her. And it turns out, she just loves animals.

(AS FELIX SPEAKS, WE PAN TO THE ARCADE WHERE THE QUEEN SITS, SMILING, IN FULL REGALIA. MIDGE'S CORGI DOG IS ON HER LAP. MIDGE IS POSED, CURTSYING TO HER. A CROWD IS GATHERED -- MANY OF OUR CAST -- EXCITEDLY AWAITING THEIR TURNS. A FLASHBULB FLASHES. MIDGE STANDS AND STEPS ASIDE, AND A BEAMING GINNY TAKES HER PLACE BESIDE THE QUEEN. ANOTHER FLASHBULB FLASHES. J.B. KING, PROUD AS PUNCH, IS STAGE-MANAGING THIS ENTIRE EVENT) *

(SCHEMER SITS OFF TO THE SIDE POLISHING THE JEWELS AND RELUCTANTLY PLACING THEM BACK INTO THE SUITCASE) *

KING

Next! Please don't crowd Her Majesty.

SFX: TRAIN WHISTLE

KING

Her Majesty's train has arrived. Group shot. Group shot. Everyone gather around Her Majesty.

(THE CROWD GATHERS AROUND THE QUEEN ON THE ARCADE STEPS FOR A GROUP PHOTO)

ANGLE ON: THE PRINCE WITH BECKY, KARA AND KIT STANDING BY THE WORKSHOP

(THE PRINCE IS SHAKING HANDS WITH KIT)

PRINCE

We must go fishing again sometime, Kit. Maybe at my place.

KIT

Yeah...see you soon.

(MOVES TO STACY)

(THE PRINCE TURNS AND TAKES KARA'S HAND)

PRINCE

Kara, you're much too nice to be a Wicked Queen.

KARA

Gee, thanks.

(MOVES TO STACY)

(PRINCE TURNS TO BECKY)

PRINCE (CONT'D)

Becky? I hope you'll write to me. Just send a letter to the Palace. Address it to the Prince.

BECKY

Well, I'll write to you if you promise to write me back. You can send your letter to Becky at Shining Time.

(THEY SMILE AT EACH OTHER)

PRINCE

Oh. And Becky, when you see him, would you please thank your friend, Mr. Conductor, for all his help?

BECKY

You mean -- you <u>knew</u> all along he wasn't a doll?

PRINCE

(LAUGHS)
Well, I knew I wasn't the <u>only</u> one pretending to be someone else.

(THE QUEEN GETS HER PICTURE TAKEN AND STARTS TO THE PLATFORM WITH THE CROWD FOLLOWING HER)

(THE PRINCE JOINS THE QUEEN ON THE PLATFORM)

(THE CROWD IS GATHERED BEFORE THEM. THE PRINCE AND QUEEN WAVE GOODBYE)

VOICE (OC)

All aboard!

BECKY

Goodbye, your Royal Highness.

PRINCE

(TO BECKY)
Mickey...call me, Mickey.

ANGLE ON: J.B. KING

(ALONE AT THE ARCADE, SMILING BRAVELY, HIS HAND OVER HIS HEART. HE SALUTES)

ANGLE ON: THE PRINCE

(ON THE PLATFORM WAVING GOODBYE, ON HIS WAY OUT, AS THE CROWD CHEERS. HE RETURNS KING'S SALUTE. HE THEN LOOKS BESIDE KING, AND SUDDENLY SALUTES WITH REAL ENTHUSIASM AT A SPOT ON THE NICKELODEON)
ANGLE ON: MR.C.

(STANDING ON THE NICKELODEON BESIDE KING, AT RIGID ATTENTION, SALUTING)

FADE TO BLACK

THE END